

light must be left by a dexterous management of the brush. No. 7. is the shade.

There is no difference in the material required for the patterns, either for velvet painting or oriental tinting; but, in the latter, to shew how the rotundity is produced in fruit, all the patterns required for two cherries are drawn. No. 2. is applied first; the brush is used round the circles, letting the centre be light. The effect of the first pattern (No. 2.) is shewn in No. 4.; the effect of the second (No. 3.) is shewn in No. 5. No. 6. is the part of the leaf in shade. Though there are two colours there is no necessity for two patterns, as the shades are put on with different brushes. No. 7. is part of the branch and the stalks of the fruit. No. 8. shews the size and form of the brushes required in this style of painting.

OIL PAINTING, FRUIT, FLOWERS, &c.

The student who can produce clear and correct drawings from nature, or from the various subjects contained in this work, in water colours, will find but little difficulty in painting in oil, if a judicious selection of colours, oil, &c. is made, as all the directions for drawing light and shade, and colouring, apply with few exceptions equally to oil as water colours.